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ABSTRACT

Classroom activities in language arts designed to make students aware of sex stereotyping are presented. Ninety-two learning games that encompass a wide array of language-arts skills are described. Topics covered in the various games and exercises are organized into four sections: (1) "Sexist Language: Watch What You Say!" introduces students to different forms of neuter pronouns, explores sexist definitions, investigates graffiti, and provides reading awareness activities; (2) "Autobiography: Free Lives" presents activities which emphasize women and their autobiographies; (3) "Nonsexist Literature: Sex Stereotyping, Women Writers" suggests ways in which students can become aware of sex-role stereotyping in literature and encourages writing of nonsexist material; and (4) "Sexism in the Media: Watch What You See!" encourages students and teachers to become aware of sex-discrimination messages from various media and suggests ways to work toward the elimination of sex-role stereotyping. Twelve criteria for evaluating educational material for sex-stereotyping characteristics are presented. A bibliography of books and other resource materials is provided for each section of the document. (Author/DB)

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"Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size."

—Virginia Woolf, A Room of One's Own, 1929

Again At the Looking Glass

LANGUAGE ARTS CURRICULUM MATERIALS

FOR COMBATTING SEX STEREOTYPING

"Facing one another for the first time in history as beings who are consciously similar because they are fully human, and consciously different because they are men and women, the two sexes are discovering themselves as part of the same race and yet strangers, ready to attempt together the common adventure of freedom."

—Francine Dumas, Man and Woman — Similarity and Difference, 1966

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Feminists Northwest is a non-profit education group committed to ending sexism in school and society. We developed the activities in Again At the Looking Glass to encourage teachers and students to overcome the sexism often present in the language arts curriculum. We hope you will share with us your experiences, reactions, and criticisms as you use these materials.

Audra Adelberger, Sally Mackie,
Deirdre O'Neill, & Susan Schacher

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I. SEXIST LANGUAGE: Watch What You Say!

Since language is not only a means of communication, but also a conveyer of cultural biases, students have much to gain from studying, understanding, and freeing themselves from a sex-restrictive language. Students can see first-hand the fluidness of language as they examine sexist usage and begin to implement changes designed to eliminate outdated phraseology about women and men.

On the pages that follow, you will find suggested activities for teachers and students planning a study of sexist language. The activities involve much student participation, questionaing, and searching. Teachers can bind this material and information together in a style and form appropriate to their objectives and their students' needs.

* * * * * * * * *

1. Introduce the students to different forms of neuterized pronouns (see The Cook and the Carpenter, or "Desexing the Language," refer to bibliography), or ask the class to invent their own. Encourage students to use neuterized pronouns during the length of the study. For example, instead of saying "he" or "she," students might say "na ." Rewrite your student handbook or the U.S. Constitution using neuterized pronouns. Discuss the effects. This will raise the basic question of why language discriminates between female and male in the first place.... do all languages do this? ... and is it really necessary?

   Here is an excerpt from The Cook and the Carpenter, a novel by the carpenter (p. 19-20):

   > At five o'clock the carpenter found the cook on the back porch. Na was playing a game of chess with a child named Nicky, a skinny child with eyes so bright they looked wet and a pointed face like an elf-- the cook's second child...
   >
   > Nicky looked up and grinned at the carpenter. "I always win," na said.
   >
   > The carpenter's own children, now almost grown, had been raised mainly by others. "Are you that good?"
   >
   > "I'm the best!"
   >
   > The carpenter waited until the game was over.
   >
   > "I won, I won!" Nicky threw the words at the carpenter's face like the peas of yesterday. "I told you I always win! Na ran into the yard to tell the other children.
   >
   > "Does na always win?" The carpenter tried to remove the disapproval fron nan voice.
   >
   > "Na can't bear to lose," the cook explained to the disapproval nonetheless. "I know because once I won and na cried and screamed for an hour."

2. Have the students find definitions in their dictionaries for WOMAN, MAN, BOY, GIRL, FEMININE, and MASCULINE. Ask them to share their findings in class. Do these definitions seem appropriate to their own lives? What might be deleted? What would they add? Rewrite the definitions individually and as a group. Send them to dictionary publishers for response. (You might want to have students first write their own definitions and then compare theirs with the dictionary.)

   At the library, students can check several dictionaries from different decades. Have the definitions changed? What do you guess the definitions for MAN, WOMAN, GIRL, BOY, FEMININE, and MASCULINE will be 25 years from now? 100 years from now?

3. This game, which resembles the old-fashioned Spelling Bee, will prompt much discussion. Divide the class into two teams. Announce that you will first give a word which applies to either a female or a male (e.g., "dame") for which the student should come up with a parallel word which applies to the opposite sex. Girls will be asked to give a male synonym, while boys will be expected to respond with a female synonym.

   Proceed down the lines of both teams until every person has one turn. For every correct parallel word given, the team will be given one point. The parallel word must mean exactly the same as the original word. The teacher must use her/his discretion here. For example, the female parallel word for governor is governess, but obviously they don't mean the same thing, so governess would be incorrect. The same is true for bachelor (which connotes freedom) and old maid (no body wanted her). A student who repeats the same word in some cases would be correct; for example, President would be the proper word for both male and female. Lady President would be incorrect.

   As you give each word, write it on the board and add the response, whether it is right or wrong. Simply state "correct" or "incorrect" and hold discission for after the game.

Words to ask boys	Words to ask girls
governor	lady
bachelor	broad
chef	chick
major	slut
president	nurse
scoutmaster	spinster
usher	tease
forefather	whore
fellow	dish
husband	wife
fireman	old maid
tailor	ding bat
poet	bird
man-power	baby
brotherhood	fox
wolf	secretary
doctor	prostitute
man-made	wallflower
actor	cat
call-boy	tomato
sir	pig
master	mistress
hero	call-girl
milkman	bitch

Questions: If you couldn't find a parallel word, why not?
What assumptions are reflected in the words that apply only to men?
What assumptions are reflected in the words that apply only to women?
Why is there no such thing as a male tomato? a female forefather?

4. Read the following words **aloud** to your students. Ask them to create a picture in their minds as you read: youth, sergeant, wooer, wizard, jockey, thief, traveler, principal, truckdriver, murderer, officer, writer, knave, comrade, president, worker, scoundrel, chief, slave, fellow, demon, citizen, manufacturer.

   Questions for discussion: What sex leaped to your mind in your pictures? How many saw only males? only females? both? What are some occupations that would bring women to mind? (Except for words that refer to females by definition --mother, actress, congresswoman-- and words for occupations traditionally held by females --nurse, secretary, and prostitute-- the English language defines everyone as male.)

   Challenge your students to use any of the words you read aloud in a sentence whereby the listener or reader would be undeniably assured that a woman was being referred to. Why does our language have to acknowledge specially the existence of women? What effect does this invisibility of women have on girls and women? Is there a consequent effect on males?

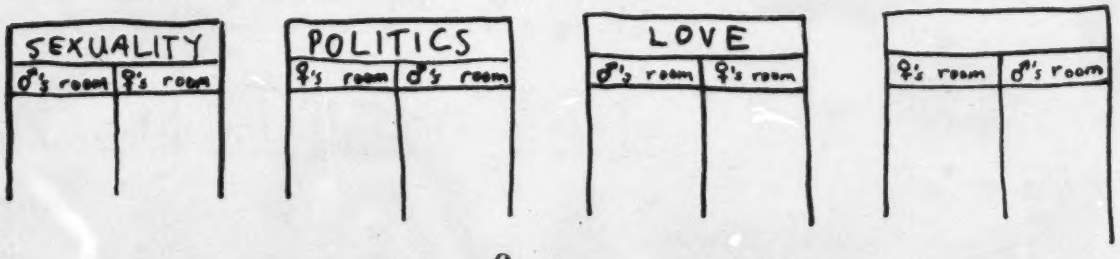
5. Write the following words on the board:

   tomato mellon cherry sugar peach cookie honey

   Ask the students to discover what two things all of these words have in common.

   The words listed all refer to kinds of food. As well, these words are used to describe women. After the students have discovered the relationship, ask them whether they think the words are negative, or a putdown in any way, when used to speak to/about women. Do they connote status? What kind of status? Why do you think we call women with words that denote food? Are there any similar words for men? Why or why not?

6. Place several large strips of butcher paper around the classroom. Divide the class into groups and assign each group a different heading -- e.g. sexuality, politics, love, etc. Have each group collect graffiti appropriate to their group heading from suggested locations -- school bathrooms, stadium fences, gas station restrooms, restaurant toilets, etc. (Allow at least one week for collecting.) As they locate graffiti, each group should record their findings on the butcher paper. Ask students to examine the differences between female and male graffiti. What do these differences reflect about the roles of women and men in society? If you were a space creature who was beamed down from your spaceship to the men's room at "Ron's Flying A" what would you think about women after reading the walls? If you materialized in the women's room at Seattle Center, what would you think earth men were like? (Add questions based on the sex-differences in the material gathered.)



7. Ask the students to select a particular place which they frequest, and to record what they hear there during a one-hour conversation. Possible places might be:a kitchen, bedroom, classroom, elevator, drive-in, school bus, car, hospital, place of work, etc. Have students analyze their data based on the following questions:
    a. How many times did females speak? males?
    b. How many questions did females ask females? males ask males?
    c. How many questions did males ask females? females ask males?
    d. How many times did males answer questions asked by females? by males?
    e. How many times did males ignore or change the subject when asked a question by a female? by a male?
    f. How many times did females ignore or change the subject when asked a question by a male? by a female?
    g. How many times did females interrupt males? interrupt females?
    h. How many times did males interrupt males? interrupt females?
    i. How many times did females initiate conversation?
    j. How many times did males initiate conversation?
    k. How many times did females end conversation?
    l. How many times did males end conversation?
    m. List the adjectives used by males,... by females. How many are used by each? Which are used only by males? Do they suggest a certain theme? Which adjectives are used only by females? Do they have a certain theme?

   Have students share their findings with each other in small groups. Again, what do these findings tell you about the role of women and men in our society? Are women more polite than men? Who uses "stronger" language? Why?

8. Ask three boys and three girls in your class to stand at different times on the same street corner in your town. Each student is to ask two men and two women for directions to the post office (or bus station, etc.) Students should record the responses and report to the class. Do people speak differently to girls and boys? Do women and men speak differently? Why is this? What assumptions do people have about the capabilities of girls? of boys?

9. Read "Baby X: A Fabulous Child's Story" aloud to your students. (Ms., Dec 72,) pp. 74-76; 105-6) This enjoyable tale is loved by people of all ages.
   Questions for discussion: Would you like to be Baby X? In what ways were your parents similar to/ unlike the parents of Baby X? Had they been like Baby X's parents, would you be different now? Why do people think it's so important to know a baby's name? What does your name say about you to other people?

   You may want to share the following excerpt from "How to Name Baby-- A Vocabulary Guide for Working Women," by Media Women, New York, in Sisterhood is Powerful, Robin Morgan (ed.):

If a person is:	Call Her:	Call Him:
Intelligent	Helpful	Smart
Helpful	Good Girl	Helpful
Tough	Impossible	Go-Getter
Sexy	A Piece	Handsome
Gentle	A Real Woman	A Minister's Son

10. Read the essay, "Woman-- Which Includes Man, of Course: An Experience in Awareness," by Theodora Wells, to your students. The author suggests that you read the essay in an authoritative, matter-of-fact voice. Read it slowly to allow time for throught and reflection. Then ask each student to record on a card one feeling or response to the reading. Collect the boys' cards, and then the girls' cards. Shuffle each pile separately. Divide the class into two discussion groups by sex. Distribute the girls' cards to the boys, and the boys' cards to the girls. Ask each student to read the card in hand to the rest of the group.

    Questions for discussion: Did the boys (girls) have a different response from the one you had? Why? Do you think their response is valid? Why? How powerful is language in determining directions in your life?

* * * *

Woman -- Which Includes Man, Of Course
An Experience in Awareness

by Theodora Wells

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("Woman -- Which Includes Man, Of Course," continued)

(original and revision copyright © 1970, 1972 respectively, by Theodora Wells)

* * * * *

11. According to Robin Lakoff in "You Are What You Say," women are encouraged and allowed to make far more precise discriminations in naming colors than men. She concludes, "It is simply that fine discriminations of this sort are relevant to women's vocabularies, but not to men's; to men, who control most of the interesting affairs of the world, such distinctions are trivial --- irrelevant."

    To test this theory in your course, select from a large color crayon assortment twenty unusual colors such as mauve, beige, aquamarine, lavender, etc. On 3x5 cards, brightly color in a circle about 2 inches in diameter, with a color. In the classroom, hold up the cards one at a time and ask students to write down the names of the colors they see. Again hold up the cards one at a time and read off the "official" name as you write it on the board. Ask the women to respond with all the different names they assigned the color. Write each different response down. Ask the males for their responses, and record them. Discuss the results with the class.

    What other areas do the students think women's and men's speech are different? Work with the class to develop tests for their theories.

#	COLOR	♀ RESPONSE	♂ RESPONSE
1	lavender	lavender, purple	purple
2	beige	off-white, beige, tan	tan, beige
3	maroon	cranberry, maroon majenta	maroon
4	mauve		

12. Preliminary research suggests that in small group discussions, boys tend to dominate by speaking first, changing the subject, not listening and not responding to girl speakers, and talking mainly on an intellectual level. Girls, on the other hand, tend to discuss personal issues, speak less if a boy speaks first, and listen endlessly. Within each of the small group activities presented above, a recorder (a revolving position) could tally such group dynamics on a rating sheet.

sex	speaks first	interrupts	changes the subject	responds to same subject	speaks on intellectual level	speaks on personal level	appears to be uninterested
female							
male							

As a final activity for the unit, the groups could examine their own data to see what, if any, improvements need to be made to become non-sexist communicators. They may want to experiment with such remedies as giving each person 3 chips, of which one must be turned in each time she/he speaks. This gives the dominant talkers reason to select more carefully their words and entry into the conversaion, as well as giving quiet people a "license" to put in their say.

RECOMMENDATIONS FOR AVOIDING SEXIST LANGUAGE IN WRITTEN MATERIALS

The following can be used to help students see the sex bias in written materials. This has been excerpted from Improving the Image of Women in Textbooks, prepared by the Sexism in Textbooks Committee of Women, Scott Foresman and Co., copyright © 1972.

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BIBLIOGRAPHY--Language of Sexism

The following materials are intended to provide background for teachers wishing to develop a unit on sexist language; as well as information for people interested in changing their own sexist language habits. Where indicated, the readings are appropriate for classroom use.

The Cook and the Carpenter, June Arnold. Daughters, Inc., 1973. A thought-provoking novel about a commune in Texas. Uses neutralized pronoun "na" so you can't tell who is a male and who is a female. Promotes lively discussion! High school or college.

"De-Sexing the Language," Ms., Spring 1972. The authors discuss the insidious effect that the generic personal pronoun "he" has on girls. They suggest replacement of the generic "he," "his," "him," with common-gender "tey," "ter," "tem." High school or college.

Guidelines for Improving the Image of Women in Textbooks, written by women employees of Scott Foresman and Co., contains many helpful suggestions for avoiding stereotyping and sexist language in texts. Free from Scott Foresman and Co., 1900 East Lake Ave., Glenview, Illinois. High school and college.

"How to Name Baby--A Vocabulary Guide for the Working Woman," Media Women, New York. In Sisterhood is Powerful, Robin Morgan (ed.). Vintage, 1970. A humorous consciousness raiser when read aloud. Illustrates different language applied to women and men. Junior high, high school, and college. (Will need some editing.)

"Sexism in English: A Feminist View," Ailleen Pace Nilsen, Female Studies VI: Closer to the Ground. The Feminist Press, 1973. PO Box 334, Old Westbury, New York, 11568. A humorous analysis of numerous sexist entries in the dictionary. Excellent for high school.

"Sexism in Language," Holly Smith. Elementary English, October 1973. This is an excellent article on the way in which language discriminates against women, and perpetuates stereotypes. At the end of the article the author lists and reviews available material dealing with sexism in language.

"Sex-Role Imagery and Use of the Generic 'Man' in Introductory Texts," Joseph Schneider and Sally Hacker. The American Sociologist, Feb 1973, pp. 12-18. From their study, the authors found that "The generic 'Man' is not, apparently, generically interpreted." They discuss how language reflects and perpetuates dominant power structures.

"Woman --and That Includes Man, Of Course: An Experience in Awareness," Theodora Wells. A role-reversal reading concerning language and role-tasks. Junior high, high school, and college. Copies from P.O. Box 3922, Beverly Hills, CA 90211. 1-2 copies, $1. 3-100 copies, 50¢ each. Includes postage and handling.

"Women and the Language of Inequality," Elizabeth Burr, Susan Dunn, and Norma Farquhar. Social Education, Dec 1972, pp. 841-45. Many suggestions for eliminating sexist language, especially in the area of generic usage. Adaptable for high school use.

"Word Teasers," Alma Graham. Today's Secretary, Oct 1974, pp. 13 & 31. Suggests many ways to get around those tricky business formalities such as "Dear Sir" when you are uncertain whether you're writing to a male or female. Excellent for high school business and English courses... includes practice exercises.

"You Are What You Say," Robin Lakoff. Ms., March 1974, pp. 65-67. A summary of language differences between women and men. High school and college.

"X: A Fabulous Child's Story," Lois Gould. Ms. Dec. 1972, pp. 74-76, 105-6.

II. AUTOBIOGRAPHY: Free Lives

Many of the following suggested activities are as appropriate for boys as for girls; both sexes can gain a greater sense of the richness of their own experience and of the intermingling of their past with their present selves. Both sexes can gain in self-confidence and in self-approbation, and be excited by self-discovery, during a course in autobiography.

Nevertheless, the suggested activities tend to emphasize women and their autobiographies. A non-sexist course in autobiography would, we believe, make students aware that writing journals, diaries, autobiographies, and letters has until recently been woman's chief mode of artistic expression. Such writing was also often her only outlet for many publicly repressed feelings, and equally often is our only substantial record of history from the woman's point of view. The study of autobiography, therefore, is gaining in interest and in importance as women's desire to know their own history grows. Autobiography is the form in which the individual's recreation of her own past, her own self, joins most spontaneously with the common experience of women in her era.

* * * * * *

1. Ask the students what questions they most want biographies and autobiographies to answer. Have them choose one of these questions for everybody to write on. If it is possible to ditto the students' papers, then the class can begin to answer its own question.

2. See how many ways the students can suggest for getting in touch with their pasts and with themselves now: journals, dreams, fantasy work? What are the best forms for such projects: written, taped, film, collective biography, slides?

3. For the writing exercise, "Find the child in me," ask students to bring pictures of themselves as children.

4. Have students bring in photographs of themselves or of events that have been important to them for the writing exercise, "What was I thinking/feeling then?"

5. Have each student suggest someone in the larger community who might have something special to say or do about their lives as women (men). Perhaps a dance instructor who can use movement to further self-realization? An old woman with memories of pioneer days or early feminist activity, who can talk with the class or be interviewed on videotape?

6. Ask the students to bring in pictures from their family albums and write imaginary portraits (character sketches; histories) about someone in the pictures.

7. Ask students to write for an hour about the first time they remember being aware that they were girls (boys) in a specific or special way. Make a chart from the writing of the dominant emotions mentioned and typical incidents described. Discuss differences between girls' and boys' experiences. Are the incidents remembered typical of occasions since the time they have been conscious of their gender?

8. In a women's class, the following exercise can be extremely valuable as a means of getting at the complicated feelings women have about their bodies. Ask the women to describe a time when the awareness of their bodies was so strong they felt they had a new or renewed self, or any time when bodily awareness was right at the top of their consciousness.

   Ask students to share their papers with each other; keep an informal tabulation of the types of experiences and feelings associated with the writing for later discussion.

   Many students will choose either puberty or personal appearance for their writing. They might then wish to read portions of Our Bodies, Ourselves or Memoirs of an Ex-Prom Queen for further discussion of their own feelings. In I Know Why the Caged Bird Sings, Maya Angelou writes with great sensitivity and insight about the body's experiences.

9. Can the students remember what they wanted to be when they were in the first or second grade? What do they want to be now? Has the number of options that girls see for themselves diminished markedly? What about the range of boys' options?

10. Suggest that students interview young children and adults in their neighborhood about the jobs they'd like to do, wanted to do when young, are doing now. How many males spontaneously mentioned wanting to be fathers? How many of the adult males are in fact fathers? Compare the numbers and types of jobs mentioned by the two sexes.

11. Part of the fascination of autobiography lies in attempting to tell the truth about oneself and discovering that the memory is creative and selective. (Mary McCarthy's autobiography is a particularly good one to use for class discussion of this frustrating but stimulating fact.) Have the students write their memories of some incident affecting other members of their families as well as themselves. Then ask the students to interview those family members for their versions of the incident.

12. Think of 3 sounds you know that your granddaughters won't.

13. Find a copy of a newspaper for the day you were born. Which of the events mentioned have helped create the kind of person you have become? What were women doing then?

14. Ask the students to look again at that same newspaper, counting the number of times women are mentioned, what they are reported doing, what pages the articles referring to women are found on. Do the same thing with this morning's paper. Have times changed? Significantly?

15. Ask each student to describe a member of her/his family, and then record another family member's description of the same person. Compare the two descriptions.

16. After students have written about some incident important to themselves, ask them to rewrite the incident as if their mothers were writing about it. What are "mothers" like?
    The students are likely to have difficulty making their mothers seem to be real people: in part this is the writer's problem of creating believable characters. But is there also a dislike or disrespect of mothers? Since most women become mothers, does a dislike of mothers imply a dislike of women? Women's dislike of themselves?

17. Write the autobiography of a woman whose life would otherwise go unwritten.

18. Myths are supposed to clothe universal truths in specific forms. Ask students to collect examples of myths (Prince Charming, the Western Rancher, Mrs. Olsen, Janis Joplin) and look at the class collection of autobiographical writing exercises to see to what extent people's lives seem to approximate myth.

19. Older students can be asked to write their autobiographies twice, at the beginning and the latter part of the term. Those who are mature enough to do this will be illuminated by the changes in form and emphasis.

20. Divide the students into small groups. Have each group work collectively to describe (visually? verbally? rhythmically?) and ideal relationship. In discussion, ask what sort of person would make the best partner in such a relationship. Someone old? young? the same sex? opposite sex? What is the range of relationships possible to us, and why do some seem more satisfying than others?

21. Ask students to choose another role, one foreign to themselves, and write about it.

22. Have students write a newspaper headline about themselves.

23. Ask students to interview women about their lives. How many women respond, "Why me?" How persistent is that attitude in their stories about themselves. How does that make the interviewer feel toward the women?

24. Ask students to interview two people, a victim and a helpter. In what ways do the students identify with those interviewed? Are "victims" and "helpers" common roles in our society? Are they roles usually filled by one sex? (How many of those interviewed were female or male, for example? How did they see the role?)

25. Some students might wish to research the background of an older person in the community. The reports should be dittoed, bound, and kept in the school library.

26. Writing exercises designed to help students become more aware of their political selves:

    a. How does it feel to break a rule, law, or custom deliberately?

    b. Describe a time when you wanted something to happen but were powerless to effect it.

    c. Describe a time when you were punished unfairly.

    d. How does it feel to ask for something that is rightfully yours and be silenced by laughter?

    e. Some people say that every action they take is political; that is, all their actions -- both personal and public-- are consciously based on their beliefs about good and bad power relationships between people. Describe some time when you knew your behavior was "political" in that sense.

    f. Emma Goldman and Margaret Sanger both devoted their lives to social change. Goldman refused to compromise her principles; she would not "work within the system." Sanger was very astute about working with "the Establishment" to reach her goal. Goldman is not remembered by many people today; Sanger's birth control movement has been one of the major events in the twentieth century and has brought about important changes in people's lives. What are your feelings about Goldman's and Sanger's choices?
    (Paperback versions of their lives are readily available; this question becomes considerably more challenging when details of their lives and choices are known to the students.)

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Whether exceptional or "ordinary" in their strengths, women are central in all the works contained in this superb bibliography, an indispensable reference work for teachers and librarians alike. Contains anthologies, fiction, poetry, drama, biography, autobiography, and criticism. Grade or age level is indicated in each annotation.
An earlier, shorter version is available in another valuable Feminist Press publication, Feminist Resources for Schools and Colleges, a Guide to Curricular Materials.

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Sanger, Margaret, An Autobiography. Dover, 1970.

III. For the teacher: Discussions of autobiography:

Goulianos, Joan (ed.), By a Woman Writt: Literature from Six Centuries By and About Women. Penguin Books, 1973.
Contains an interesting introduction and editorial comments about women's writing.

Merriam, Eve (ed.), Growing Up Female (see above) An excellent introduction providing first-rate background for a short course in autobiography.

Morris, John M., Versions of the Self. Basic Books, 1966.

IV. A good series for libraries to purchase:

Women in America, Thomas Y. Crowell.
Some will be issued in paper by Dell.
A well-written series of biographies of notable American women. Includes Pearl Buck, Mary Cassatt, Margaret Sanger, Bessie Smith, Emma Goldman, Rachel Carson, Mother Jones, Margaret Chase Smith, and others.

V. And don't forget...

back issues of Ms. magazine for excerpts from journals, diaries, autobiographies.

Our Bodies, Ourselves, Boston Women's Health Book Collective. Simon and Schuster, 1973.
The medical information is reliable and the attitudes of the women contributors towards women, their bodies, and themselves, are remarkably appealing. Currently one of the nation's bestsellers on college campuses, and for good reason.

Memoirs of an ex-Prom Queen, Alix Kates Shulman. Bantam, 1973. Funny/sad reading.

III. NONSEXIST LITERATURE: Sex Sterotyping; Women Writers

The following list of activities suggests ways in which students can have opportunities to become more aware of stereotyping, particularly sex-role stereotyping, in literature. Many activities go beyond awareness to active participation in the process of nonsexist writing.

Much material needs to be brought into the literature course to supplement the standard curriculum: for example, non-fiction writing to prompt discussion of contemporary feminism to awaken students (especially girls) to a fuller consciousness of their own experience; and short stories, poems, novels, and plays by women writers. An emphasis on women writers helps introduce students to the rich heritage of literature created by women. Such an emphasis helps counteract the frequently-encountered assumption that because few women are represented in the typical curriculum, therefore few women have written, or have written works worth reading.

* * * * * * * *

1. Distribute a questionnaire asking students for their responses to literary characters: what female (male) character have they most admired? Which one would they most like to resemble? Which one would they most like to marry? Have as a mother (father)? Have they strongly identified with a character, and if so, who?

   Ask students to discuss the tabulated answers placed on the board. Was it difficult for them to name characters they would like to have for a mother (father)? wife (husband)? Are there differences in girls' and boys' answers, and if so, can they be explained? What are the characters like whom the students admired or with whom they identified? How healthy, strong, or desirable are the images of women in the literature the students know?

2. Have students select incidents from books/stories/poems they have read in which people are portrayed in sex-stereotyped ways and rewrite them in non-sexist form. How does the rewriting affect the plot? Their feelings about the characters? Their interest in the story? Which version of female and male seems more real? Which do they prefer?

3. Ask a group of students to prepare a montage or collage of women struggling to express themselves both as writers and as characters in literature. What was it they wanted, what talent did they have, what vision? How did it get blocked or denied? What alternatives did they have? Did they continue to struggle?

4. Ask students to write two versions of a non-sexist children's story, one with a female as main character, the second with a male as main character. What problems do they encounter? What are the differences between the two stories? Are there any differences? Why?

5. Fairy tales lend themselves well to non-sexist retelling. Would Snow White's stepmother have hated her for being beautiful? Would she have thought of making Snow White do housework as the way to ruin her chances? Would Prince Charming be unable to recognize Cinderella in her everyday clothes? Might Cinderella have a fairy godfather? In Hansel and Gretel, would the adult male be weak and kindly, the adult females vicious, cruel, selfish, and deceitful? Would a king decide whom his daughter was to marry?

6. Choose a story like Tess of the D'Urbervilles in which a woman's dilemma is resolved only through catastrophe (death, disgrace, etc.). Does this image of woman's alternatives reflect historical reality for the time presented? Given that society, is there any was the individual could have brought about happiness for herself? At what cost? What would have to change for the story to have a happy ending? How is this related to stereotyping?

7. In prose and poetry alike, women are often compared with animals or with little things. Collect examples and ask students to discuss their effect. Have students collect their own examples.

8. Toward the end of a unit on literature, set up four bulletin boards or strips of butcher paper around the room, each divided into two parts, one labeled "description," the other labeled "roles." Divide students into four groups, each to use one board or strip of paper. One group should focus on women characters in works by women authors; one group on men characters in works by men authors; the third group on women characters in works by men authors; the fourth group on men characters in works by women authors. Suggest that the groups take a week to fill up their respective displays with descriptive adjectives and examples of roles collected from works they cave read. (Works with strong women characters should be included in the reading list.) During discussion, ask students if there are any differences between men and women writers in the ways they describe people and their roles. What roles are given to men? to women? Is this stereotyping? Are some descriptions more realistic than others?

9. Women have often been portrayed as parasitic and idle; are they equally often portrayed as doing hard and essential work in and out of the home? Draw the students' attention to the conceptions of women's work and men's work in the material they are reading. Is women's work treated lightly, dismissed as trivial, spoken of derogatorily? Is it treated with the same respect or lack of respect as the men's work? Can the students think of ways, not dependent on custom and tradition, to decide whether men's work is more important than women's work? Is talking of "men's work, women's work" another case of stereotyping?

10. Have students select, or invent, dialogues in which a male character plays a dominant role and a female character plays a dependent and submissive role. Have students play the two roles, breaking off at an appropriate point to ask how each actor feels (as distinguished from what each character says). Then reverse roles, having a girl play the dominant part and a boy play the submissive, passive part. Does the ensuing discussion of the characters show sex stereotyping? A conflict between what students think "people" are like and men or women are like? Is there an inherent putdown in the submissive role, regardless of which sex plays it? How do we react to some people's claim that they like being submissive?

11. Both women and men are often portrayed as suffering serious losses; because of circumstance or to character or to both, the individual's potential is thwarted, crippled, never to be fulfilled. When this happens (as to Dorothea and Lydgate in their respective marriages in Middlemarch), are there any differences in the author's treatment of the characters? Is the woman's loss or diminution seen as less potentially tragic than the man's?

12. Distribute copies of Strong Women (see Bibliography) and ask students to select works from it for their individual reading projects.

13. To help students continue to learn the difference between characterization and stereotyping, frequently request rewritten scenes or endings. Suggest students interview adults to assess the truthfulness of the plots they develop.

BIBLIOGRAPHY- Literature

So many excellent and extensive bibliographies are available that we have decided to limit this listing to some most basic items.

I. Lists of works by and about women

A. Rosenfelt, Deborah S. Strong Women: An Annotated Bibliography for High School Teachers and Students. Feminist Press, 1974. See BIBLIOGRAPHY- Autobiography, above, p.17.

B. Other sources:

Female Studies VI: Closer to the Ground: Women's Classes, Criticism, Programs -- 1972. Nancy Hoffman, et al (eds.) Feminist Press.

"Sirens and Seeresses: Women in Literature and the High School Curriculum," Lois Fowler. English Journal, 62:11, Nov 1973, pp. 23-26.

Sexism in Education, Emma Willard Task Force on Education. Revised, 1974. University Station Box No. 14229, Minneapolis, Minnesota 55414.

Today's Changing Roles: An Approach to Nonsexist Teaching, Resource Center on Sex Roles in Education, The National Foundation for the Improvement of Education, Suite 918, 1156 Fifteenth St. NW, Washington, D.C. 20005.

The Women's Kit. The Ontario Institute for Studies in Education, 252 Bloor St. W., Toronto, Ontario, Canada. A box of multi-media materials on sexism.

"Women's Studies and the High School Curriculum," Elaine Hedges. Maryland Journal of Education (forthcoming).

"Women Writing and Teaching," special issue of College English, Elaine Hedges (ed.), 34:1, Oct. 1972. A good resource for high school English teachers. Available for $1.50 from NCTE, 1111 Kenyon Rd, Urbana, Illinois, 61801.

II. Anthologies

Cade, Toni (ed.),The Black Woman: an Anthology. Signet, 1970.

Cornillon, Susan Koppelman (ed.), Images of Women in Fiction: Feminist Perspectives. Bowling Green, 1972.

Ferguson, Mary Anne (ed.), Images of Women in Literature. Houghton Mifflin, 1973.

Hecht, Marie B. et al. The Women, Yes! Holt, Rinehart, and Winston, Inc., 1973. One of the first texts for an introductory women studies course in high schoola; contains a section on literature.

III. Some particularly good novels and stories

Angelou, Maya, I Know Why the Caged Bird Sings. Bantam, 1969. Written with a novelist's eye, the work is autobiographical.

Arnow, Harriette, The Dollmaker. First published 1954. Avon, 1972.

Chopin, Kate, The Awakening. 1899. Capricorn, 1964. The Feminist Press, 1974 (in The Storm and Other Stories)

Gaines, Ernest J., The Autobiography of Miss Jane Pitman. Bantam, 1971.

Olsen, Tillie, Tell Me a Riddle. Dell Delta, 1960.

Plath, Sylvia, The Bell Jar. Bantam, 1972.

Smedley, Agnes, Daughter of Earth. The Feminist Press, 1973.

IV. Other good reading

Austen, Jane, Emma. Signet, 1964.

Brown, Rita Mae, Rubyfruit Jungle. Daughters, Inc.,1973.

Burch, Pat, Early Losses. Daughters, Inc.,1973.

Carson, Josephine, Silent Voices: The Southern Negro Woman Today, Dell Delta, 1969.

Davis, Rebecca Harding, Life in the Iron Mills. Feminist Press, 1972.

Gilman, Charlotte Perkins, The Yellow Wallpaper. Feminist Press, 1973.

Drabble, Margaret, Thank You All Very Much, New American Library, 1973.

Green, Hannah, I Never Promised You a Rose Garden. Signet, 1971.

Hurston, Zora Neale, Their Eyes Were Watching God. Fawcett Premier, 1965.

Hansberry, Lorraine, To Be Young, Gifted, and Black. Signet, 1969.

Howe, Florence, and Ellen Bass (eds.), No More Masks! An Anthology of Poems by Women. Doubleday Anchor, 1973.

Milford, Nancy, Zelda. Avon, 1970.

Shulman, Alix Kates, Memoirs by an ex-Prom Queen. Bantam, 1973.

Walker, Margaret, Jubilee. Bantam, 1966.

Wharton, Edith, The House of Mirth. Signet, 1964.

Woolf, Virginia, A Room of One's Own. Harcourt Brace, 1957.

IV. SEXISM IN THE MEDIA: Watch What You See!

Whether we like it or not, media is an important aspect of our daily lives. It is almost impossible to live through a day without seeing and/or hearing a message from the various media, and that message is usually fraught with sex-stereotyped images. Unfortunately, media is such an integral part of our existence that we rarely stop to analyze what it is saying to us, selling us, telling us to be. And because we don't analyze, we accept --perhaps not consciously-- but we do "get the message."

The purpose of this section is to encourage students and teachers to become aware of the sex-discrimination that is an integral part of the media. By taking time to look closely and think about what we see and hear, students can understand how they are programmed into certain roles and expectations with regard to their own identity and that of the opposite sex. Only by being aware can we hope to counter the effects of the media and bring about the elimination of sex role stereotyping.

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A. MAGAZINES

1. Collect several issues of 8-10 different kinds of magazines (such as McCalls, Sports Illustrated, Seventeen, Co-Ed, New Yorker, Cosmopolitan, Playboy, Road and Track, Popular Mechanics, Vogue, True Romance, and movie magazines). Divide the class into groups of 5 or 6 students each. Give each group the copies of one or two sets of magazines. Have them leaf through their magazines to determine:
   - The focus of the magazine
   - The audience it appeals to, and why
   - What it is trying to sell, and to whom
   - The techniques used for selling the products in the ads

2. Have each group make a collage that sums up the image of the magazine they are studying. Present this collage to the class, discussing the stereotyping shown.

3. If the magazine contains fiction, students may want to analyze stories in terms of theme, characters and personality traits, situations portrayed. What kind of sex stereotyping appears in the stories, if any? Share with the class.

4. Note how many women and how many men are listed on the masthead of the magazine. Who are the writers? Who are the editors? Try to explain the dominance of one sex or another.

5. Have each group make a collage, bulletin board, or slide show of sexist ads they find in the magazines they are looking at. Suggested themes:
   - Woman as sex object
   - Male as sex object
   - Woman as fashion object
   - Woman as super mother
   - Male as "Jock"
   - Male as provider
   - Woman as domestic servant
   - Woman as helpless

3. After discussion of the above questions, ask each group for the personality traits displayed by the female characters in the programs they watched. List these on one side of the board. On the other side of the board, list the traits of the male characters in the shows. Discuss the stereotyping that appears. (These lists are needed for the next activity.)

4. Have students keep a week-long tally of personality traits displayed by characters in TV programs. The lists generated in the previous activity will be useful here. Number (1,2,3, etc.) in pink (blue?) chalk the female characteristics on your list. Number the male characteristics with a blue (pink?) chalk. Post a large piece of butcher paper on the wall, and set aside space for each day of the week. Each day, record the programs watched, main characters, and numbers (in appropriate color marker) for the personality traits displayed. See example:

"female" traits numbers in pink (blue?)	"male" traits numbers in blue (pink?)
1. stupid	1. aggressive
2. nagging	2. smart
3. fearful	3. confident
4. sexy	4. achieving
5. sweet	5. violent
6. helpless	6. problem-solving
7.	7.
8.	8.

Saturday

All in the Family

Archie (1,3,7)
Edith (1,2,3,5,6)
Gloria (4,5,6)
Meathead (1,2,3,6)

Numbers are in pink or blue, depending upon whether the characteristic is listed as a "female" trait or a "male" trait.

At the week's end, tally up to determine the extent of sex-role stereotyping in TV programs. Look at the exceptions -- were they the heroes/heroines of the stories or the "fallpeople"? Series such as "Get Christie Love" and "Amy Prentiss" would be worth discussing because of the reverse stereotyping presented -- the media's portrayal of the "liberated woman."

Questions for discussion:

What effect do you think stereotyping in TV programs has on viewers?

Do you think you were affected (harmed?) by TV stereotyping when you were a small child?

Does TV sex-stereotyping reinforce or differ from roles played by members of your family?

5. TV Commercials: Have each group of students watch several TV commercials, filling in the chart below. (Be sure that some toy commercials shown on children's programs are included in the survey.)

Commercial product:
People portrayed (include ages):
Situation:
Stereotyping observed:
Narrator/overvoice (male or female? patronizing or respectful?):

Discuss observations in small groups and with the whole class. If there are TVs in your school, the whole class could watch the some daytime TV commercials, and discuss them immediately after viewing.

6. A small group can prepare a role-reversal skit. Using a sexist commercial, reverse the male and female characters, and perform the skit for the class. Afterward, discussion can focus on such questions as:

   As a female (male) how did performing in this skit affect you? Did you feel uncomfortable in your reversed role?

   Did you feel uncomfortable watching this role-reversal skit?

7. Another small group can de-sex a sexist ad. Students can present a blatant example of a sexist commercial and contrast this with a presentation of one they develop which is interesting, appealing, but avoids stereotyping of any kind.

8. If you have access to videotape equipment, students can tape activities 6 a 7, and share the results with other classes. (Avoid sex stereotyping when using the equipment!)

9. Ask students to write papers on specific ways they would change the programs they watched to eliminate sex-stereotypes.

10. Ask students to write "portraits" of the "ideal" person using the female and male characteristics recorded in activities 3 and 4 above. Read students' portraits to the class.

11. Suggest that students write letters to the producers and networks of the programs/commercials they felt were particularly stereotyped, explaining why they found the programs/commercials to be offensive. (Be sure the letters mention specific events or situations, and the name, date, and time the program was aired in your city.) See what response students get from producers and/or networks.

12. Have a group of students analyze local and national news programs for sexism. How many women reporters are there? Women anchorpeople? What women's news is covered? Is it taken seriously or is it made light of?

13. A small group can prepare a questionnaire to determine which TV programs people of different ages watch. Find out why they like these programs; what characters they like, and why; what programs they don't like, and why. The questionnaire can ask people whether they are aware of sex-stereotyping in the programs they watch. Share results with the class.

C. NEWSPAPERS

1. Distribute several editions of your local daily newspaper to groups of 5 or 6 students. Have each group examine one section and look for the following:

first section: front page: What are the lead stories?
Who is featured in lead stories?
How many stories feature women? Men?
remainder of section: What do the photographs show?
How many women have by-lines? How many men?
editorial page: Are the editors women or men?
How many columnists are women? Men?
Are editorials and columns directed at men, at women, or at people in general?

sports section: How many athletes mentioned are male? Female?
Are the photographs of male or female athletes?
Are the sports writers male or female?
Compare the length of coverage given male teams with that given female teams. Who figures in the lead stories?
What does this say to the female athlete about the value of her sports participation?
Most of the sports given large coverage reflect the activities of salaried athletes. Why is little attention given to the everyday athletic pursuits of most people: jogging, bowling, badminton, tennis, boating, ping-pong, yoga, dancing, playground play?

women's section: What are the articles about? Are writers male or female? Who are the photographs of and what do they show?
Read Ann Landers or Dear Abby for sexist questions and answers. Write Ann Landers or Abby to raise questions about sex stereotyping.

classified ads: Are "help wanted" columns divided according to "women" and "men"? Explain the illegality and implications of such discrimination.
Clip ads for traditional female and male occupations, and compare the pay scales.
Which jobs would you want to have? Which jobs would be of interest if they paid more? Do you feel excluded from certain jobs because of your sex?

advertisements: List the products advertised in your section. How many are aimed at women? at men?
How do the advertisements reinforce sex-stereotypes?

comics: How many main characters are female? male?
How many cartoonists are female? male?
How often is a female the brunt of a joke? How often a male?
What sex stereotyping do you notice in jobs, personalities, situations?

Ask students who reads the daily newspaper in their home. Do different family members prefer different sections? Are the preferences sex-stereotyped?

2. Have students examine your school newspaper for sexism, utilizing the above questions. Additional discussion questions:

What happenings in your school are covered by the school paper?
Is there more coverage about either boys or girls?
Are there some happenings that you think should be covered but are ignored? Are these omissions sexist?

D. BILLBOARDS AND READERBOARDS

1. Have the students take notes about and/or photograph billboards and reader-boards in your city. Ask some of the students to make a presentation to the class. What is the image of women portrayed? What is the billboard image of men. Ask the students to design a non-sexist billboard that reflects their own life experiences.

2. Have the students observe and/or photograph bulletin boards in hallways and other classrooms in your school. What are the topics of the bulletin boards? Are any of them relevant to women? Is any sexism evident?

3. Ask students to review several school bulletins and announcement sheets. Are male pronouns used as general referents? Is any other sexism evident?

E. POPULAR SONGS

1. Have each student write down the words to a song that is presently popular, and to a song that was popular years ago (their parents could help out here). Ask students to note any sexism in the songs and share their findings with the class. Discuss whether older or current songs are more sexist. (Students will probably discover that both categories are quite sexist.) Ask what this shows about how societies change, or don't change.

2. Have students bring their favorite record albums to class. Count up the number of male singers; female singers. Ask students to explain why there are more male performers than female. What happens to women and their aspirations?

Examine the album covers: how are women and men portrayed to make the album cover more attractive? Is this sexist? Is it realistic? Is it art? Does art or realism exploit us?

3. Ask students to search for non-sexist popular songs, songs by and about strong women. Why are there so few? Play Helen Reddy's "I Am Woman" for the class and compare with other songs in which women say how they feel about themselves.

F. MOVIES

1. Have each student analyze a movie she/he has seen recently, using the chart in the television section(above, p.24). Ask students to share their findings about sexism in movies with the class.

2. Divide the class into small groups. Have each group select a current movie to see together. (At least one group should choose a movie that might not be sexist.) The television chart can be used for students' reports. Ask students to record sexist dialogue in the movie. Finally, have students count the number of males and female listed in the credits. How can the preponderance of one sex be explained?

3. Show a short sound-movie containing sex-stereotyping to the whole class, asking students to note the characters and their behavior. Re-run the film, this time without the soundtrack. Encourage students to comment on the sex-stereotyping, sexist remarks, etc. in the film. (A film on child development, adolescence, or family living might be suitable for this activity.)

4. Divide the class into five small groups.

   a. Ask one group to obtain a list of all audio-visual materials in your school. Have them note sexist titles, e.g. "Astronomy for Boys" and "Viewing Man's Environment"; also compare the number of films, etc. about particular men with the number about women.

   b. Have another group do the same with a list of all the audio-visual materials in your district.

   c. A third group can search through audio-visual catalogues for materials about women's history, non-sexist child-rearing, women in non-traditional jobs.

   d. The fourth group should review audio-visual materials used in home economics and family living courses in your school, documenting the sex-stereotyping. Findings can be shared with classmates and with teachers of home economics and family living courses.

   e. Have the fifth group review career awareness films used in your school, looking for sexism. Share results with classmates and with counselors.

   All groups can send reports to your school librarian and to the director of audio-visual materials in your district, requesting that immediate steps be taken to correct the inequity shown women and girls.
   This section can be completed with students' letters to companies which produced objectionable films.

G. BOOKS, COMIC BOOKS, GREETING CARDS

1. Have the class work in groups of 5 or 6. Ask each group to analyze the books they are currently using in their classes according to the 12 questions listed in "Some Criteria for Evaluating Materials" (enclosed, p.32). Be sure students review a variety of subject matter books, including science, amth, literature, history, physical education, business, etc. Students should share their findings with the class. Discussion can focus on what they think the effect of sex stereotyping in textbooks is on a student's self-image and aspirations. Is the effect different on girls than on boys?

2. Do the same kind of analysis for elementary school books borrowed from younger brothers or sisters, or from a nearby elementary school. Do students remember noticing sex-stereotyping in their school books when they were younger? Do they think the stereotyping is harmful?

3. Have students bring to class library books they are currently reading, or books they have read and enjoyed. Examine these books for sexism and share findings with the class.

4. Examine books on the best seller lists. Are they sexist? How? What characteristics of the books make them sell?

5. Have students prepare a list of non-sexist books that they think would appeal to classmates. A variety of sources can be consulted: school librarian, public librarian, feminist bookstores, non-sexist bibliographies. How many books on your list are in your school library? Your neighborhood public library? Students should give their lists to school and neighborhood librarians with the suggestion that she/he purchase the books not already in the library.

6. Students can prepare a similar list of non-sexist books for elementary and preschool children.

7. Ask a small group of students to make an appointment to see the administrator in your district responsible for the selection of textbooks. Have the students find out what your district is doing about purchasing non-sexist textbooks. Be sure to get specific information, not just generalities. Have students report back to the class on action being taken.
   OR: Invite the administrator to class for a group interview on the district's process for screening texts for sex and ethnic bias.

8. Have students write letters to publishers stating their concern about sexist textbooks and library books available from that publisher. Give specific examples of sex-stereotyping, explaining why these examples are unrealistic and/or psychologically damaging. Ask what the publisher is doing to correct such discrimination. Share publishers' replies.

9. Comic books: Have students analyze comic books for sex-stereotyping using "Some Criteria for Evaluating Materials." Are comic books more or less sexist that school text and library books?

10. Greeting cards (and gift wrapping paper): Ask students to examine birthday, anniversary, Mother's Day, Father's Day, Valentine's Day, etc. cards and gift wrapping paper using "Some Criteria." Suggest that students write to publishers to complain about objectionable cards.
    Ask whether students have ever sent/received cards which they recognize as sex-stereotyped. How did they feel when they sent or received the cards?

H. SHARING PROJECTS

1. Students can visit other classes in your school to share findings of any of the above activities.

2. Have students talk with the editor of your school newspaper about devoting one issue to "Sexism and the Media." Students can then write articles about what they have learned about sex-stereotyping on TV, in movies, magazines, newspapers, songs, books, advertisements, etc. Several class members can develop a "Sexist Quotient" questionnaire to include in the issue so other students can become aware of their sexist attitudes.

3. Ask students to note all the sexist practices in your school. (Suggested areas for examination: athletics, clubs, school officers, counselling practices, family living courses, home economics courses, shop courses, number of females and males on teaching staff, as department heads, as administrators.) When the survey is completed, compile the information along with suggestions for eliminating inequities, print it up, and distribute to students and faculty.

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"Media Image I: Madison Avenue Brainwashing -- The Facts," Alice Embree in Sisterhood is Powerful, Robin Morgan (ed.), Vintage, 1970, pp. 175-196.

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"Women and Television," Sheila Smith Hobson, in Sisterhood is Powerful, pp. 70-75.

"The Trials of Lois Lane: Women in Journalism," Lindsy Van Gelder, in Sisterhood is Powerful, pp. 81-85.

Sexism in Education, Emma Willard Task Force on Education. Revised, 1974. University Station Box No. 14229, Minneapolis, Minnesota 55414.

The New Woman's Survival Catalogue, Kristen Grimstad and Susan Rennie (eds.), Coward, McCann, and Geoghegan, Inc., NY, 1973. Contains an extensive listing of non-sexist media, plus information on art, abortion, child care, health care, self-defense, and many other topics.

SLIDE SHOWS

"If I've Come Such a Long Way, How Come You Still Call Me Baby?" A slide show prepared by the Seattle N.O.W. chapter. Shows sexist advertisements in magazines. Write 2252 NE 65th, Seattle WA 98115; call 206-523-2121.

"Sex Stereotyping in Elementary School Books: A Hidden Curriculum," a slide/tape presentation available from Feminists Northwest. For rental information, write: 7347 20th NE, Seattle WA 98115; or call 206-525-0837. Shows sex-stereotyping in all subject matter texts as well as library books. Newly-published non-sexist books are included for contrast and resource information.

SOME CRITERIA FOR EVALUATING MATERIALS: QUESTIONS TO ASK*

1. Are men and women portrayed in roles other than traditonal ones? (Are women present as authors in literary anthologies; as scientists in science books; as movers, reformers, pioneers, etc. in history books; as administrators in business texts; as machinists, farmers, heroes, mechanics, and mathematicians? Are men present as homemakers, secretaries, elementary school teachers, telephone operators, clerks, nurses, and fathers?)
2. How well integrated into the texts are the comments on women? Or are they bunched into a special women's page or women's paragraph?
3. Does the author make generalizations about "man"? Does "man" mean "human" or does it mean "male"? If it means "human," are the activities, characteristics, etc., described common to both sexes? If it means "males," is equal coverage given to "woman"? The words "man" and "mankind" should be replaced by "human," "humankind," and "people." Similarly, the referent "he" should be replaced by "he/she," "he and she," or "they." "Man" and "he" are ambiguous, and worse, make many women feel excluded and dehumanized.
4. Does content focus as often on females as on males?
5. Count the pictures of females and males. Are females half the total? In pictures which illustrate both females and males, are females independently significant, or are they appendages to male characters?
6. How much emphasis is given to traditionally female values, such as compassion, consideration, tenderness; as opposed to traditionally male values, such as competition, daring, and toughness? Are these values offered as ideals for both sexes?
7. Are quotations, references, and extra reading recommendations authored by women as well as men?
8. Are examples of men and women used equally to show a variety of personality types? In examples or illustrations are women shown only as dull, passive, helpless; and men shown in a more active light, as heroes, doers, problem solvers, and accomplishers? Do women have their own names, or are they known as "Mother" or _____'s wife?
9. Does the material show a variety of people, races, ages, and life styles? Are women of several physical types portrayed, or are all the women young, pretty, trim, and wearing skirts?
10. When families are portrayed, do family relationships show individuals subordinated to one another because of sex? Are first born children girls as often as boys? Are children and adults portrayed in single-parent families, extended families, and in a variety of life styles?
11. Are denigrating terms such as "the little woman," "the weaker sex," etc. used? (Women should be referred to as "wives" and "housewives" only as often as men are referred to as "husbands" and "househusbands.")
12. Does the personification of inanimate objects and animals portray the female without traditional stereotyping?

* The above is based on criteria questions developed by the Emma Willard Task Force on Education in Sexism in Education, © 1971, with modifications and additions by Feminists Northwest.